

CANADIAN MOVING PICTURE DIGEST

. 23, No. 40

TORONTO 2, CANADA

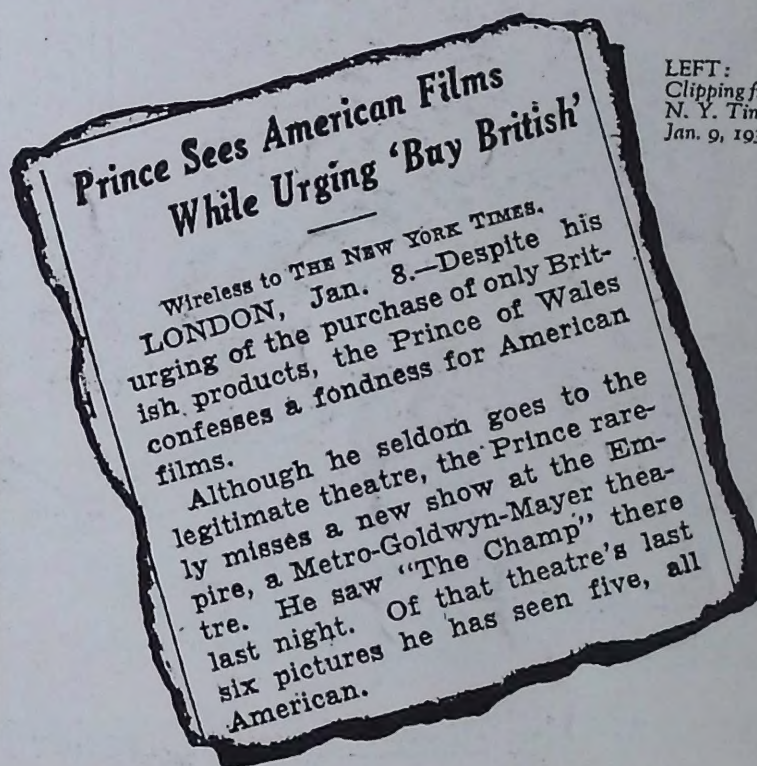
January 30th, 1932

BRITTANIA RULES THE WAVES! LEO of M-G-M RULES THE SCREEN!

RIGHT: The
Symbol of
British power,
the Lion at
Trafalgar
Square, London



RIGHT: The
Symbol of
American film
dominance, the
Metro-Goldwyn-
Mayer Lion.



LEFT:
Clipping from the
N. Y. Times,
Jan. 9, 1932.

TO CANADIAN EXHIBITORS we state with pardonable pride that not only in Canada and the U. S. A. does M-G-M and its bright stars enjoy leadership in popularity and box-office success—but Leo's roar is heard 'round the world!

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

PROSPERITY

is just
around
the
corner →



Isn't it
WONDERFUL
the way M-G-M keeps
CLICKING!

We hope you like it—
We **LOVE** it!

"EMMA" the Biggest Marie Dressler hit of them all!

"MATA HARI" Knocking 'em hot and cold!

"HELL DIVERS" off to a brilliant start!

"POSSESSED" and **"PRIVATE LIVES"** going great guns!

"THE CHAMP" socking box-office records!

And we have just seen JOHN BARRYMORE and LIONEL BARRYMORE together in **"ARSENE LUPIN"**; and we have just seen ROBERT MONTGOMERY'S newest, **"LOVERS COURAGEOUS"**; and are we happy! Dunt esk!

METRO-GOLDWYN-MAYER

The Hell with Depression!

Wainwright of New Oxford makes even Judge Garrow smile, as he enacts evidence in Combine Prosecution

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RAY LEWIS

Editor and Managing Director

Vol. 23, No. 40

TORONTO 2, CANADA

January 30th, 1932

Shareholders of Famous Lose \$23,000,000



THE INVESTIGATION of the deal, whereby Paramount-Publix took over the control of Famous Players Canadian Corp. is side-tracked for a prosecution of the Combine, which will get us nowhere in Canada, as long as Paramount-Publix, "The Octopus" of the Film Industry keeps its tentacles fastened around the throat of the Film Industry in Canada.

You remember the glowing advantages which were to accrue to Famous Players Canadian shareholders, when they were asked to exchange five of their Canadian shares for four of Paramount-Publix? You remember the increased dividend which was held out as a bait. "The diversified world interests of Paramount-Publix which would bring the shareholders so much profit?"

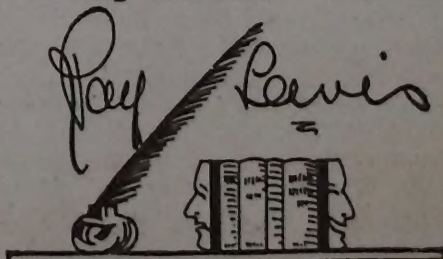
You remember that The Digest organized the Protective Association of Minority Shareholders of Famous Players Canadian; and how this organization sought to protect the Canadian shareholders? That the question was brought up in the House of Commons by The Hon. Mr. Stevens, and later on the question was brought up personally by The Rt. Hon. R. B. Bennett, now Prime Minister of Canada, when he, as Opposition leader, stressed the importance of some action being taken in the matter of the then proposed absorption of Famous Players Canadian?

What has happened to the Canadian shareholders of Famous Players Canadian, who exchanged their shares for Paramount-Publix? Just what The Digest said would happen to them. They have lost approximately \$23,000,000. They receive scrips of Paramount-Publix, in lieu of dividends, although the Canadian company is making millions.

Scrips, which represent part-shares of stock, which if not taken up to complete a share or shares, become "scraps of paper," after a certain period.

What we in Canada would like to know is how the Canadian minority shareholders can secure justice and protection? We have been informed that in the case of the Famous Players Canadian Corp., the shareholders, who exchanged their shares for Paramount-Publix, can bring an action against the company involved. If they decide on such a course they may discover what became of the Canadian shares.

At the present time; and since the exchange, the shareholders of Famous Players Canadian, who retained their Canadian shares, are still receiving the usual cash dividend. The Canadian company is making millions. What we would like to ask the directors is where these millions are going; and who is holding the Canadian shares which passed over in the exchange; and incidentally, who is collecting cash dividends on these shares?



RAY



RAY LEWIS

PRESENTS

ARTHUR COHEN, formerly Secretary-Treasurer of the Famous Players Canadian, and now Managing Director, is a crown witness in the Combine prosecution, now being in process of trial before Mr. Justice Garrow, Supreme Court, Toronto. Colonel John Cooper is a Crown witness also. You remember what Sis Hopkins said to the sheriff when she was being questioned? "I don't know nothin'", said Sis.

Both Mr. Cohen and Colonel Cooper were such excellent witnesses for the Crown, Colonel Richard Greer, that after Mr. Cohen had been in the witness box about two days, and Colonel Cooper a good afternoon, plus, the Crown succeeded in having some very interesting correspondence ruled out as evidence, and we found out that the Colonel did not know the percentage of pictures which the distributors of his organization controlled, that Mr. Chas. Pettijohn was a superintendent of the Film Boards, and that Mr. Cohen only knew of one exhibitor who had ever objected to the Standard Contract.

WE, who think we know Motion Pictures, who are in the Trade, will have a great many of our ideas shattered, should we be in attendance at the Combine proceedings. We will hear of the benefits of protection, forced arbitration, the equity of the Standard contract, that Famous Players Canadian have paid as high as \$10,000 for a picture. We will hear that Famous paid Universal \$7,000 for one week for "Frankenstein". We will not hear anything about the schedule, or scale of percentages covering the Famous Players' theatres in Canada; and that "Frankenstein" drew the money into the Tivoli where it was playing in order to get its money.

With Mr. Greer, there are Mr. I. A. Humphries, K.C., of the Attorney-General's Department; Mr. C. L. Snyder, Assistant Crown Attorney; and Mr. B. L. Smith. The defence includes approximately twenty barristers, among which are nine K.C.'s and five attorneys from New York, there as "unofficial observers" for clients mentioned in the indictment.

S. P. Friedman, representing Vitagraph, Warner Bros., and First National; Austin Kehoe, general counsel for Famous Players, and Edward Rafferty, representing United Artists.

Among the counsel for the defence we find Mr. W. N. Tilley, K.C., representing the Famous Players Corporation; Mr. Arthur Slaight, K.C., Mr. Strachan Johnston, K.C., Mr. R. S. Robertson, K.C., Mr. H. M. Ludwig, K.C., Mr. Frank Hughes, K.C., Mr. A. C. McMaster, K.C., etc., etc.

IN DISCUSSING "protection", Mr. Cohen, by way of analogy, brought in Bernard Shaw's, "Apple Cart." It would not do, stated Mr. Cohen, to have "The Apple Cart" produced at the Royal Alexandra one week and have the same show given the next week in the same city by a stock company. Which anybody in the show business knows is all "apple-sauce", for show business is not run that way in respect to Road Shows of big productions and stock companies; and the analogy, by way of supporting "protection", could only have gone over with those who were not Showmen, and who did not know Show Business, either the "legitimate", or the Picture Business.

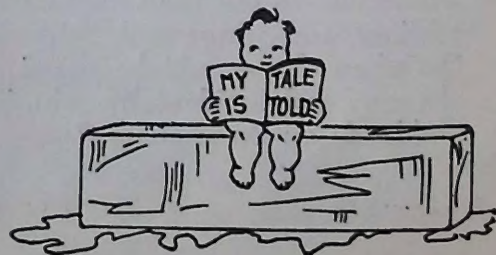
IF IT TOOK the Federal Trade Commission of the United States twelve years to bring in an order against Famous Players-Lasky to "cease and desist" being a Combine; and this in the United States, the home of the American Film Industry, where do you think we are going to get with the Famous Players here in Canada, which is controlled by the same crowd; and which evidently pays no attention to the "cease and desist" order of its Department of Justice, in the United States!

Protection of the public interest would have been accomplished by an investigation directed toward the absorption of Famous Players by Paramount-Publix, but this important angle of public interest, in which deal Canadian shareholders lost approximately \$23,000,000, this is left uninvestigated.

METRO-GOLDWYN-MAYER, which was not mentioned in the Peter White Report, are brought into the present proceedings because some one of Metro's "good, kind friends" pointed out that Metro-Goldwyn-Mayer had not been mentioned.

Exhibitors will remember that The Digest printed a statement from Nicholas Schenck, in which Mr. Schenck, president of the Loew Theatre Enterprises and Metro-Goldwyn-Mayer, told Ray Lewis that if any exhibitor had any cause for complaint against his company, if they would bring their grievance to him, he would personally endeavor to eliminate it.

Independents will remember that Mr. Carl Laemmle, president of Universal Pictures, gave \$50,000 in cash for the cause of Independents; and that Mr. Laemmle and the officers of his company have been radical Independents from the old days of fighting Mr. Combine General Films.



Observations



By The Editor

AS ONE distributor was heard to say, "This is not like Peter White's investigation." He was referring to the prosecution of the Combine now being tried before Mr. Justice Garrow, in the Supreme Court, Toronto. We, who were present, could not help but agree, that the prosecution proceedings were very different to the White Investigation.

No one can say what will be the result of the prosecution, but if it is a victory for those under indictment, it will be as much of a Victory as that which accrued to the victors of the last War. It will be as effective in ending War, as the last War has been, with China and Japan now firing upon each other; invading neutral territories; and other nations hurrying to the area of conflict.

* * * *

MY ADVICE to the Industry would be to have a conference on this subject called the Film Industry. To stop spending money on K.C.'s to get the Industry out of trouble and on lobbyists, who get the Industry into trouble; and to endeavor to run this business of trading between exhibitors and producer-distributors on a basis which will not involve the Industry in proceedings, wherein the Industry itself admits that during the year of 1928, 23,869 controversies involving \$6,503,474.75 arose between exhibitors and distributors.

* * * *

DURING five years of the compulsory arbitration system, 73,409 controversies involving \$18,241,353.29 have been disposed of. These figures are taken from a booklet on "Arbitration in the Motion Picture Industry," by Howard T. Lewis, Professor of Marketing, Graduate School of Business Administration, Harvard University, and Mr. Will Hays is quoted as having said that in his judgment the arbitration system reached its maximum usefulness in 1928. It would have been much more useful if the Industry had formulated a contract in 1928, which would have given arbitration no cases to arbitrate.

Prior to 1922, and the formation of the Arbitration System, it is reported that distributors held, under certain advance deposit clauses in the contract, about \$5,000,000 of exhibitors' money. The exhibitors complained that they were financing the distributors. In many cases the producer-distributor failed and the exhibitors lost their money. The agitation against advance deposits precipitated legislation for the protection of the exhibitors' deposits in many states of the United States.

* * * *

THE EARLY contracts gave the distributor the privilege of cancelling the contract, withholding delivery of films, in the event that the exhibitor defaulted in any clause of the numerous clauses of the contract. Certain contracts gave distributors the right to call on the exhibitor for additional cash payments. In the event of any dispute in connection with a film, the distributor could withhold film, demanding further payments, etc., until, according to a statement from Mr. Will Hays, there were 4,000 lawsuits between exhibitors and distributors prior to 1922.

The reason for the lawsuits can be determined when one takes into consideration that the decisions governing, whether a part of the deposit should be withheld by distributors, or whether a cash payment should be demanded, or whether the delivery of pictures should be suspended, or the contract terminated, rested invariably with the distributors.

* * * *

WITH the incorporation of the Motion Picture Producers and Distributors of America, the Uniform Contract, which was adopted by its members in April of 1923 came into being. Later we had what is known as the Standard Contract, twice modified and still "a bone of contention."

Prior to the incorporation of what is known as the Hays' Organization, the Independent exhibitors, meeting in Cleveland, Ohio, agreed to unite their forces and to engage Mr. William Taft as their leader, but the producer-distributors marched on ahead of the Independents and engaged, out of the Cabinet of President Harding of the U.S., the former Postmaster General, who was said to be the head of the Republican Party; and great in the art of bringing in the "necessary dough."

* * * *

TO RETURN, however, to the Hays' Organization, according to figures gleaned from the Department of Justice of the U. S., in 1928, the organization consisted of 28 members, including most, but not all of the well-known producer-distributors.

The interests represented in the Association controlled 60% of all the motion pictures distributed annually in the United States; together with 77 regional distributors, who are members of the Film Boards of Trade and which control 98% of all the motion pictures distributed each year in the United States; and which come into Canada.

* * * *

SUCH a body should be organized to eliminate the incessant trouble caused by the contract; and to evolve a contract which exhibitors and distributors agree is equitable. It may be considered smart to "out-smart" the Independent, to get meetings arranged for the purpose of "passing the buck", "stalling". Meetings where so-called Independents officiate and agree upon clauses. It may be considered "smart business," to overlook the Thatcher Decree which outlawed compulsory Arbitration, to overlook the Cease and Desist order as handed down by the Federal Trade Commission in which Paramount was told that they must not operate theatres while entering into competition with their customers. In which Paramount was told to separate its theatre holdings from its other enterprises.

* * * *

IT MAY be "smart" to do many things; and it may be possible to get away with them, but let us not overlook the fact that we are not masters of our fate, since our fate is wrapped up with other humans, their fate, the State, National Economic Disorders, International difficulties, possible wars, the necessity of governments to raise taxes, and Death.

(Continued on Page 7)

Oscar Hanson to Open Six Exchanges Independent Product in Canada

Ray Lewis and British International Films of Canada Limited

Bring \$500,000 Damage Action Against British International Pictures Limited

THE BRITISH International Pictures Limited and British International Pictures (Export) Limited have been served with a writ, forerunner of litigation, in which Ray Lewis and British International Films of Canada Limited are co-plaintiffs.

The statement of claim asks for a return of all moneys advanced to the defendants in the action, expenses of organization of the British International Films of Canada Limited, other sundry expenses involving distribution, costs of the action and \$500,000.00 damages.

ALTHOUGH the writ has been served upon the British International Pictures Limited some weeks ago, there has been no statement from Ray Lewis governing her action, until the necessity has arisen for such a statement, owing to the termination of her distributing plans; and the various conflicting stories governing her negotiations with the British International Pictures Limited.

Miss Lewis incorporated the British International Films of Canada Limited under a Dominion Charter, and after she had secured, on behalf of the Canadian company, a five-year franchise for the exclusive Canadian distribution of British International Pictures, paying the required and specified sum of money to ratify and close the franchise agreement.

The terms of an agreement were duly set out in cables and through trans-Atlantic telephone communications. They were agreed to by Mr. Maurice Dent, of British International Pictures Limited for his company. Mr. Dent accepted the first payment on account of the transaction and gave the bank, which released the funds, the necessary receipt governing same.

IT WAS further agreed that the same distributing terms as set out in the Regal contract, the former distributing company for British International Pictures, should be given to the new affiliation.

British International Pictures did not carry out this agreement, in fact, after accepting the advance payment made, they refused to carry out their contract and in every possible manner breached the agreement, that Ray Lewis should have an exclusive Canadian franchise.

Pictures were forwarded and included in the number of pictures which British International Pictures set out in the contract, that belonged to the 1929-1930 schedule. Pictures that Ray Lewis saw one year ago in London; and which she told Mr. Dent were poor; and also advised Mr. N. L. Nathanson of the Regal Films, not to accept on the Regal contract.

PICTURES were included and sent on to Toronto which six months earlier, the Regal Films had returned to London, because the officers of the latter company did not think they were suitable for Canadian distribution.

Other pictures, belonging to other companies, which Ray Lewis saw last year in London, pictures made to fill quota requirements, and which Ray Lewis advised against purchasing, were also included in the contract the defendants set forth, and which were insisted upon for acceptance as British International pictures.

Pictures, Ray Lewis saw in production, and which she did not care for, because of a lack in the quality of the production, were also insisted upon for acceptance, in addition to some pictures which had been released in

the U. S. and which were justifiably "roasted" as inferior in story, and quality.

DESPITE the franchise, giving exclusive Canadian distribution, British International Pictures desired the privilege of selecting three pictures each year, from those submitted to the Canadian franchise holder, for American sale including Canadian rights.

Despite the franchise agreement, British International Pictures desired the privilege to sell to whomsoever they could, any picture, or pictures which the Canadian franchise holders rejected as unsuitable.

These are only a few of the "little" things which British International Pictures Limited insisted upon, in addition they took upon themselves the privilege of cancelling the franchise upon two weeks notice for any cause which they considered was sufficient; and after the Canadian Franchise holders had financed their market here, and made advances running into possibly several hundred thousand dollars.

THEY also desired the privilege of cancelling the franchise at the end of about nine months, if they thought the Canadian company was not giving them a sufficient revenue for their pictures regardless of the fact that the British International Pictures would have received a substantial cash guarantee, paid in advance.

Exhibitors will realize how impossible it was for Ray Lewis to accept such a contract, after she had in The Digest advertized "the best on the market". Her policy was against the forcing of poor pictures upon exhibitors; and the distribution of a poor quality of British pictures on the Canadian market.

The government had promised its fullest co-operation. It had co-operated, but Ray Lewis had promised the Government that there would be sufficient British pictures available and Pictures of Quality.

FOR YEARS, Ray Lewis had worked in order to establish a direct film trade between England and Canada, campaigning for many years against the sale of British pictures to the U. S., including Canadian Rights.

Ray Lewis, following a request from Mr. Dent of British International, during the latter end of 1928, or the early part of 1929, negotiated for the release of British International Pictures through Regal Films.

In October of 1930, Ray Lewis called upon Herbert Wilcox of British & Dominion Films, and entered into negotiations for the distribution of his company's product through Regal Films.

Miss Lewis advised Regal to purchase "Plunder," this producer's production, to purchase "A Warm Corner," made by Gainsborough; and in interview with Mr. M. Balcon, of Gainsborough, and Mr. Woolf of Gaumont British, entered into negotiations for the sale of this company's product to Regal Films for Canada.

MISS LEWIS, by cable, advised Mr. N. L. Nathanson of these negotiations and also endeavored to establish a distributing relationship with Metro-Goldwyn-Mayer for British International Pictures in the U. S.

While in London, Miss Lewis was requested to make a survey of the British Studios by the Rt. Hon. R. B. Bennett, Prime Minister of Canada; and it was in the course of such survey, that the possibilities of establish-

Garbo in "Mata-Hari"—Great Business at Loew's, Toronto

Toronto Theatres

LOEW'S—Manager Jules Bernstein — Gloria Swanson in the United Artists feature, "Tonight or Never." The supporting cast includes Robert Grieg, Ferdinand Gottschalk, Melvyn Douglas and Alison Skipworth. This is a fast moving comedy with a very sophisticated theme. Gloria Swanson is an opera singer who specializes in the opera Tosca. Her voice is adjudged beautiful, but passionless by the leading critics. Gloria is informed that to be a truly great opera singer she must have love affairs. Her fiance, director of the opera company, displeases Gloria by his irritating manner, and when she sees a handsome young man waiting outside her window for her, she sets out to meet him. She goes to his apartment in the hotel and succeeds in gaining an entrance. As she has been told he is a gigolo, Gloria reproaches him for it, but he seems very amused at it. After spending the night with him, Gloria leaves her emeralds, and is very much surprised when he returns them the next morning, but she sends him away as she still thinks he is a gigolo. She is a big sensation at the opera, and is offered a contract by the Metropolitan Opera House, New York. However, realizing that she is in love with this man, she goes to see him, tears up her contract and says she will marry him. Gloria then learns that his name is Jim Flecher and that he is the impresario of the Metropolitan and the one who sent her the contract. Directed by Mervin Le Roy.

UPTOWN—Manager Tom Daley — "The Rainbow Trail," with George O'Brien, Minna Gombell, Cecilia Parker and Roscoe Ates. This is a sequel to Zane Grey's novel, "Riders of the Purple Sage." The picture begins where the hero is in search for some people who were forced to remain in Surprise Valley, when they took refuge there. Coming upon a dying man he is told to keep searching for these people, as their lives are in danger, and when he joins a party carrying provisions to the outlaws he meets a young girl, who is one of the

women he is looking for. She does not give him much information, as she is under a threat by the outlaw chief, who will exterminate the other members of the party if she talks. However he is finally successful in his objective, and rescues the lost party, with the help of an Indian Chief. A Fox picture.

TIVOLI—Manager James Lynch — A First National production, "Union Depot," with Douglas Fairbanks, Jr., Joan Blondell and Guy Kibbee. The entire picture takes place in the Union Depot, where Douglas Fairbanks, Jr., decides to become a gentleman for one day, with the help of someone's luggage which has been left with him, and also a violin case full of money. He tries to help Joan Blondell, a stranded chorus girl, whom he wants to return to her home in Salt Lake City. When he spends the money in the violin case, he is arrested by the detective, who tells him that it is counterfeit. After he has explained everything to the satisfaction of the detective, Doug helps to apprehend the real crooks. Directed by Alfred E. Green.

IMPERIAL—Manager H. V. Knevels — "Ladies of the Big House," with Sylvia Sidney. The hero is a mining engineer, Gene Raymond, and the heroine a sales girl in a flower shop, Sylvia Sidney. They fall in love, and when Gene gets a position to go to Russia they marry. A gangster is in love with Sylvia, and going to her apartment, he finds her being questioned as to his whereabouts. He shoots the policeman and hides the gun in the hero's room. Gene is sentenced to be hung and Sylvia is put in prison for life. She attempts to escape from prison, and the story is published. The gun with which the killing was done, is recognized by a girl prisoner, who identifies it as the gun she has given the gangster, and on this testimony Gene and Sylvia are freed. A Paramount picture, directed by Marion Gering.

SHEA'S—Manager Jerry Shea — A Fox film, "Sob Sister," with James Dunn and Linda Watkins. It is a newspaper story with Linda Watkins, as the sob-sister, so feared by her fellow reporters because she nearly always scoops them. James Dunn, a fellow reporter, falls in love with her, but accuses her later of taking a valuable diary. Working on a case, Linda is kidnapped, and is saved by James, who finally learns that he was mistaken. Directed by Alfred Santell.

YOUR SCREEN?

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You have splendid "sound", perfect projectors, and projection apparatus.

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Good for business? Certainly, decidedly not!

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Expensive? — Not nearly as much as you expected.

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Commissioner Mr. Justice Ewing, Supreme Court, Alberta**

Round About the Studios

"The Wet Parade" in Production at M-G-M

"The Wet Parade" went into production last week at Culver City, under the direction of Victor Fleming. This new film, an adaptation from the Upton Sinclair novel of the same name, will be produced on a large scale with a cast of prominent players.

Among those so far selected to appear in the picture are Walter Huston and Wallace Ford, both of whom have just completed parts in Metro-Goldwyn-Mayer's "The Beast of the City"; Dorothy Jordan, whose last picture was "Hell Divers"; Myrna Loy, Neil Hamilton, Robert Young, John Miljan, Lewis Stone and Virginia Bruce.

John Mahin adapted "The Wet Parade" to the screen.

"Saturday's Children" to Go Into Production at Warner's

James Cagney's next starring vehicle for Warner Bros., "Saturday's Children," from the very successful stage-play by Maxwell Anderson, will go into production at the company's West Coast studios in February. According to present plans, Joan Blondell will have the leading feminine role.

Stuart in Gainsborough's "Atlantide"

John Stuart, under contract to Gainsborough, has left London for Algiers at short notice to play the lead in the English version of "Atlantide" which Pabst is now making on North African location. He will be away from England for two months, returning to Germany with the company for the completion of the interior studio shots.

Ginsberg Returns to West Coast Studios

Henry Ginsberg, vice-president and general manager of the Hal Roach Studios has returned to the West coast from New York where he has been conferring with executives regarding the policy and future production program of the studio.

Noted German Actor In "Grand Hotel"

Herman Bing, noted German actor, will play the part of a room-service waiter in Metro-Goldwyn-Mayer's film version of "Grand Hotel" which Edmund Goulding is directing with an all-star cast. Bing last played in "The Great Lover" and "Private Lives."

Durante Signs Metro Contract

Jimmy ("Schnozzle") Durante, possessor of the longest and most expressive nose in motion pictures, has been signed to a new long-term contract by Metro-Goldwyn-Mayer.

His next scheduled screen appearance for Metro-Goldwyn-Mayer is to be in "Turn to the Right," a story of reformed crooks, adapted from the hilarious stage comedy of some seasons ago, which will be directed by Charles Riesner.

"Happy Ending" Mary Pickford Vehicle

Following a long search, including the month spent in New York last fall, Mary Pickford has finally located a suitable story for her next picture, and she will begin preparations within a few weeks for production in the late Spring. The story is an original by Frances Marion, ace scenario writer who has worked with Miss Pickford several times through the years, and is called "Happy Ending."

Neil Hamilton in "Are You Listening?"

After adventuring in the jungles of Africa in "Tarzan, the Ape Man," Neil Hamilton is now ready for adventures in the jungles of Broadway. He was cast last week as Clayton, millionaire and all-around playboy, in "Are You Listening?" Metro-Goldwyn-Mayer's picturization of the J. P. McEvoy stories of radio broadcasting.

Thelma Todd and Jack Miller in "The Challenger"

Thelma Todd as "Kay Mitchell" and Jack Miller in the role of "Scrappy Marin", have been assigned important roles in "The Challenger" (temporary title), which is the first full-length Columbia production to be directed by Eddie Buzzell. Ben Lyon and Constance Cummings have the leading roles. Tommy Dugan, Chas. Grapewin, Charles Delaney and Russell are also in the cast.

"Beautiful and Dumb" Van Beuren Miniature

Story selected as No. 6 in the Van Beuren Miniature Series, based on Liberty Magazine Short Short Stories, will be "Beautiful and Dumb," a story written by Walter Marquiss and adapted to the screen by Emmett Flynn, Dick Smith and Ruth Todd. Direction will be by Emmett Flynn.

Additions to Cast Of "Shopworn"

"Andre" and the "District Attorney", two important character in Columbia's "Shopworn," have been assigned to Capt Albert Conti and James Durkin, respectively. This will be Barbara Stanwyck's next starring vehicle, with Regis Toomey taking the male lead. Other members of the cast include, Robert Alden, Zasu Pitts, Lucien Littlefield, Clara Blandick and Oscar Apfel. Nick Grinde is directing.

Trenker to Appear in "Mountains in Flame"

Luis Trenker, famous German movie star, is enroute to Universal City, where he will appear in the leading role of "Mountains in Flame," under the direction of Cyril Gardner. The mountain location scenes, made in the Austrian Tyrol, have already been shot. Paul Perez adapted the story.

Herbert to Write Adaptation for "The Old Dark House"

F. Hugh Herbert, one of the latest additions to Universal's enlarged scenario staff, has been assigned to write an adaptation as well as the continuity and dialogue for "The Old Dark House" by J. B. Priestley. This production was bought especially as a vehicle for Boris Karloff.

"Arrowsmith" Breaks House Records

"Arrowsmith," Samuel Goldwyn's picturization of the Sinclair Lewis Nobel Prize novel, broke all records at Keith's Theatre, Philadelphia, on its opening day, Friday, January 22.

Unusual Photography In "Grand Hotel"

William Daniels, "ace" cinematographer, will be in command of the camera batteries that will film Metro-Goldwyn-Mayer's picturization of "Grand Hotel," in which Garbo heads an all-star cast under direction of Edmund Goulding.

Five cameras will grind simultaneously on this unusual picture and many new photographic effects have been planned by Goulding to lend a Continental atmosphere to his screening. Use of mechanical cranes and other unusual angle equipment will stress Daniel's ingenuity.

Delegation Theatre Owners Wait Upon Premier Taschereau to Appeal Against Increased Theatre Taxation

Westerns That "Click"

- ¶ The success of RKO Pathe's series of six Western Dramas is the talk of the industry. The pictures are packed with action and are produced on a scale that leaves nothing to be desired.
- ¶ TOM KEENE, the star, has won an enviable place in the hearts of the "fans" and is now definitely established as the leader in action pictures.
- ¶ Every exhibitor who has run these RKO Pathe Westerns reports not only satisfactory business, but increasing crowds with each TOM KEENE release.
- ¶ RKO Pathe Westerns are being used in more first-class theatres than any other westerns produced in recent years.
- ¶ The wise showman will need no coaxing to book these outstanding Westerns.

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Laugh
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to
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These Are the
Days When
People Want
to Laugh--
Play



"A WARM CORNER"

WITH
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HENSON
HEATHER
THATCHER
AUSTIN MELFORD

Distributed in Canada by
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Canada's Only Distributors of the
Better Type of Empire-Made
Feature Pictures.

A
Feast
of
British
Comedy

Leslie
Henson
Heads
a Great
Cast
of
British
Fun
Makers

"Victory Group" Pre-Sold Via Radio

Every Thursday night from 7 till 9 o'clock Radio Station CKCL broadcasts a "Victory Group" Picture in Playlet form. Three pictures have already been broadcast and CKCL has been deluged with letters asking for more. These broadcasts will continue indefinitely.